

ART INSTRUCTION SCHOOLS

courses in

**ADVERTISING ART
ILLUSTRATING
PAINTING
CARTOONING**

Prepared exclusively for Art Instruction Schools by many leading artists, illustrators, painters, advertisers, advertising agencies, cartoonists, and educators especially for the Home Study method of teaching art.

EDITORIAL BOARD

Lee S. Preston, Vice President in charge of Education
Carsten Lohse, Assistant Vice President
Dr. A. Conrad Posz, Educational Director
Don Jardine, Assistant Educational Director
George Terp, Creative Director
Paul Van Demark, Writer
Ron Kron, Writer
Charles Eldredge, Writer
Peter Schneeman, Writer

ADVISORY COUNCIL

John Clymer, Illustrator and Painter
Arnold Friberg, Illustrator and Religious Painter
George Hughes, Illustrator
Ted Kesting, "Sports Afield" magazine
Charles Murphy, Design Consultant
Charles Schulz, Cartoonist and Creator of "Peanuts"
Barbara Schwinn, Illustrator
Frederic Taubes, Painter, Lecturer, Teacher, and Author
Donald Teague, Illustrator and Painter
Walter J. Wilwerding, Animal Painter and Author

Copyright 1964

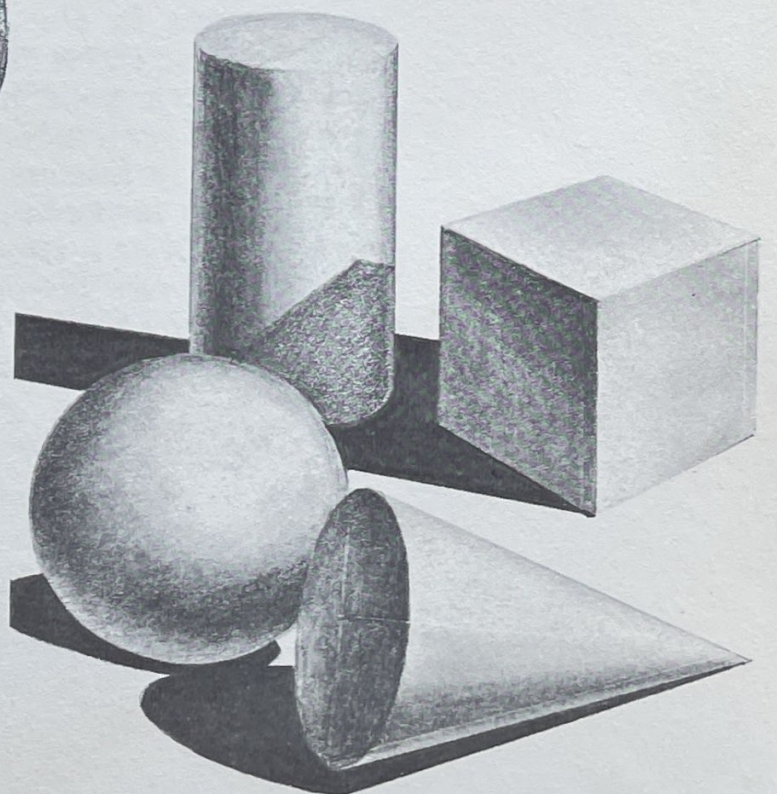
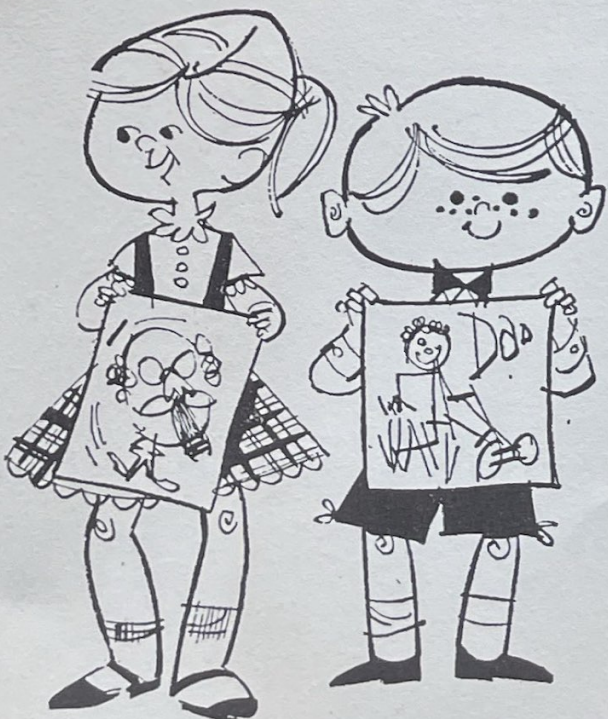
Art Instruction Schools

Minneapolis, Minnesota

Printed in U.S.A.



INTRODUCTION



A LOOK AHEAD ... the first section of your art course is an introduction. It contains suggestions to help you get the most from your art course. Simply reading a book and looking at the pictures may be of little value to you. To learn something in art requires an active effort on your part. You must have a goal in mind. You must know how to make the best use of your time. And, above all, you must really want to learn.

Although there are no drawing assignments and no tests in the introduction, it contains much valuable information. The suggestions made here, if followed carefully, should help you considerably in your studying. Later, you may refer back to these pages until you become even more familiar with them.

As soon as you have read the introduction carefully, you are ready to start the first lesson in your notebook ... Pencil Drawing. Beginning with the Pencil Drawing lesson, you will become familiar with some of the tools and mediums of the artist. Since each lesson is planned to prepare you for the lessons that follow it, please study your lessons in the correct order. Also, be certain to practice enough on each tool or medium so that you are satisfied with your mastery of it. Don't expect to be perfect, but remember that the hours you spend on each of these early lessons will pay big dividends.

One last important reminder: Send only one lesson to the school at a time. Not only will you receive faster service on your lessons, but you will learn more from your art course. Why? If you wait for your instructor's suggestions on one lesson before you do the assignments for the next lesson, you will probably be able to do a better job on these new assignments.

Getting the Most from Your Art Course

You have already taken a very important step—you have made the decision to train your art talent. This is a sound move, for no matter how much natural talent a would-be artist may have, the development of that talent through proper training is necessary in order to make the most of it. With a little effort in proper study and practice a student with just ordinary talent can achieve a great deal and even the person with much talent cannot make the most of it without such training and effort.

You of course want to make the most of *your* talent. In order to do so you naturally want to get as much as you can from this course. Right here at the beginning we want to offer you some hints to help you do just that. Take these pointers to heart . . . put them to work for yourself . . . make the *most* of *your* talent!



Have Fun!

Does this sound like a strange piece of advice for a school to offer? It's not. It is a very important recommendation; so important in fact that it is the first suggestion we want to give you.

Actually, what we probably should be saying is not just, "have fun", but, "*keep* having fun". One of the most important reasons for your taking this course is because you do enjoy art. On the other hand, you undoubtedly also realize that it is going to take some work and effort to develop your talent the way you want to. Just don't get the idea that studying art is going to take the fun out of it.

In fact, just the opposite should be true. Although there may be a little work along the way, training your art talent should make art work even more fun for you because as you study and learn more about it you will be getting so that you can do better and better at it, and the better you can do naturally the more you are going to enjoy it.

So learn to look at each lesson and each exercise as another step along the way to the full enjoyment of the full use of your talent.

Your Art Course

You may have never seen anything quite like the art course that you are about to begin. Outstanding artists and educators have combined their talents to put together instruction which is carefully planned to lead you step by step into the wonderful world of art. Each step will prepare you for later steps up the ladder of success. Gradually, you will increase your understanding and proficiency as an artist.

Your Basic Art subjects will be in loose leaf form. We would like you to think of each section as a short textbook. For example, the section that you are reading might be called a lesson or a textbook on "Getting The Most From Your Art Course." Next, will come a short textbook on pencil drawing. Each textbook or section of the course thoroughly covers one or more important art subjects.

At the end of each subject are lesson assignments requiring you to send in certain finished artwork. Your instructors will analyze this art work and help you whenever you need assistance.

Students who enroll for art training with Art Instruction Schools vary in background from students who have had little or no art training to students who have quite a bit of art training. However, all students are asked to start with the same basic subjects. The beginning art student needs the fundamentals involved in these basic subjects. It is important for him to master these fundamentals before going on to advanced subjects. Yet even the person with considerable art training can benefit from reviewing these basic subjects but may not spend as much time on each of the early lessons as the beginning student. Even a competent professional artist with years of experience in the field frequently finds himself going back and practicing basic exercises and studying basic principles that he learned early in his art career.

After you complete your basic art studies, you will move into your advanced, specialized subjects. These advanced areas make use of the knowledge and skills that you have developed in your basic lessons. Therefore, it is important that you do each lesson assignment well. Spend as much time as is necessary to master each basic tool. It will be time well spent.

A New Type of Textbook

As an Art Instruction Schools student, you will have the advantage of a modern development in art textbooks. First, as you can see, the instruction is in loose-leaf form. This makes it possible for you to have the latest and most up-to-date course. Pages, assignments, and references can be inserted and saved in the binder. These pages can then be removed and used as reference material when you draw.

You are right if you are thinking that notebooks are not a new development. But, take a close look at your notebook when it arrives. It is not an ordinary one. The cover is built so that it can be set up on a desk or table. When the binder is open, bend the bottom half of the cover backward. The notebook will now stand up like an easel. Not only will this make it easier to read and draw from, but it will take up less room on your work area.

As you receive more instructional materials, simply add them to those already in the notebook. When there are more materials than can be held in this binder, transfer lesson material you have already studied into another notebook. Then you can always enjoy the benefits of the "easel" notebook as you study.

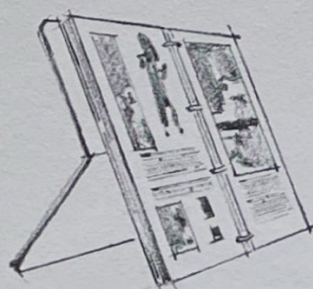
Self-Discipline

Don't let this term scare you—it's not as bad as it sounds! Actually all it really means is being *your own boss*. When you think of it that way it doesn't sound bad at all, does it? Just make up your mind that you will get what you want. Keep yourself working and before you know it you will have finished the course. And since you enjoy art anyway it shouldn't be too hard to keep at it now, should it? That's all we mean by "self-discipline"—keeping at it, doing something that you want to do anyway, even if there are a few tough spots now and then.

About Those "Tough Spots"

You are an art student. What does that mean? It probably means that you don't know everything you would like to about art. Otherwise you wouldn't have enrolled in an art course. Right? And, if you don't already know everything you need to know as an artist you can almost expect to run into times when you won't be able to solve a problem the first time you try it. But don't let it worry you. This is natural. Even the professionals ran into the same thing when they were students.

Keep in mind that it is precisely these problems, these "tough spots," where you learn the most. It is in overcoming these problems by finding the answers and developing the skills you need that you can accomplish the most in training your talent. The things you already know and can do will come easy . . . it is the "tough spots" where you stand to really gain something. So don't let yourself become discouraged: experience is the best teacher, and



the “tough spots” you run into will be some of your best chances to learn. Make the most of them!

Scheduling Your Studies

Plan a schedule for study and practice. Many people waste more time than they realize. Try to get into the habit of working regular hours each day on your art. If you find it necessary to skip some of your regular study time for some good reason, then try to make it up as quickly as you can. That way you won't get to feeling that you are “dropping behind”. You will have a plan, you will be keeping up with it and will know that you are getting somewhere. You want to complete your art training by finishing the course; a regular schedule is the quickest way to do so.



Don't Hurry Your Work

There is an old saying that “Anything worth doing at all is worth doing well.” Don't rush through your lesson work just to get it done. First, read your textbooks thoroughly and carefully. Mark sentences and paragraphs you especially want to remember. After you fully understand the text, do the suggested practice work.

Next, read the lesson assignments and then do your very best with them. Forget the time you are spending. It is not how fast, but *how well* you draw that counts. Speed will come with practice.

If we think you are slowing down too much and lagging behind we will send you a friendly reminder letter just in case you are “forgetting” and letting your lesson work “slide” unnecessarily. In that case our purpose won't be to hurry you, but just to help you “keep on your toes” so that you will be making the best progress you can and getting the most out of the course.

Although it is important not to hurry your work, don't delay too long before sending in your assignments. Just because you send in your lesson assignments for a section of the course does not mean that you are finished with it. You are never through with any section of the course. What you learn in part one will also be used in part two, and what you have learned in parts one and two will be used in part three. In addition, you will constantly be sketching and drawing, applying everything you have learned so far in the course. So, you shouldn't expect to do perfect work on the early exercises and assignments. The knowledge and skills that you start to develop in the beginning lessons will be further developed by continued use in advanced lessons.



Keep and File Artwork

As you begin your art course, get into the habit of keeping your artwork. Put the date on each piece of artwork and put it away where you can refer to it later. During the time you are working on the first four or five lessons, keep all of your drawings including your practice work. In six months or a year, you will want to look back at it to see how much progress you are making. At that time, you may decide to throw some of this early work away, and keep only the best of the early efforts. As you progress in your art career, you will want to keep only the *good* sketches and the *good* finished drawings that you do. Be certain to put the date on each drawing you do.

In addition to keeping your own artwork, you should also collect samples of good artwork and photographs that you cut from magazines and newspapers. As you gather more and more samples, you may have trouble finding what you want. Then it will be important to have some system of filing the work.

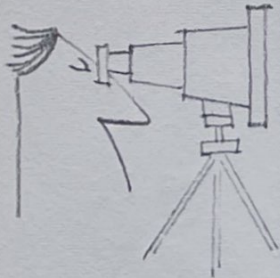
Most commercial artists have morgues (or art files). Why? A commercial artist is apt to be called upon to draw almost anything from pine trees to automobiles, from foreign buildings to telephones. To do a good job, the artist must have something to study. At times the advertiser will furnish accurate photographs or drawings of what he wants. But, many times the answer is not that simple. The artist must find photographs or drawings on

his own. Rather than spending hours looking through magazines, books and newspapers, or spending hours in the library trying to track down the right artwork or photograph, he will turn to his clipping file.

At first you can file the clippings in any box or desk drawer, or stack them on a shelf. But, as the stack grows, set up a beginning file. To simplify your filing, here are a list of headings that you might want to consider using: ADULTS, ANIMALS, ARCHITECTURE, ART, CARTOONING, CHILDREN, COMMERCIAL ART, COSTUMES, DESIGNS, ENTERTAINMENT, INDUSTRY, MILITARY, NATURE, SPORTS, TRANSPORTATION, MISCELLANEOUS. You can add subdivisions to this listing when your file outgrows this beginning list. For example, under the main heading of ANIMALS you may first subdivide into Wild Animals and Domestic Animals. A further subdivision under Wild Animals would be: Mammals, Birds, Fish, Reptiles, Insects, etc.—under Domestic Animals: Dogs, Cats, Horses, Barnyard, etc.

Keep your file active. Continually add art to your file and when you wonder, "What does it look like?" you may find the answer by simply turning to your file. Some artists who have been collecting for a number of years have several filing cabinets full of artwork. But, usually one or two drawers will be enough to use for reference material.

Learning to See



Recent medical research has led doctors to decide that you are not born with the ability to see. Although many persons do not consciously have to concentrate on learning to use their eyes for normal vision, they do learn gradually how to focus their eyes, pick out detail, notice the differences between lights and darks, and so forth.

One of the major differences between an artist and a non-artist lies in the artist's ability to see, and his interest in carefully observing things around him. While the non-artist may see a tree and think that it is beautiful, he seldom sees as much as the artist does. The artist sees the proportions of the tree; the size and shape of the trunk; the angles at which limbs grow out of the trunk; the texture, tone patterns, and details of the bark; and on and on. Because you are interested in art, you have probably already learned to see much more than other people around you. But, your training in observation has just begun.

Continue your training by carefully observing everything around you as if it were the first time any human eye had ever seen it, and it was going to be your job of putting on paper exactly what you have seen so that others will also be able to see what you have seen. Thoughtfully examine each detail, the shape, the size, the relative proportions of the various parts of it, the textures you see, the variations in tone, the arrangement of the parts, and don't be happy until you "know" it completely. In addition to the enjoyment you'll derive from seeing many things that you have never really seen before, you will be able to remember many of these pictures and they will be valuable throughout your career in art.

In addition to observing nature, study the work of other artists. Examine the pictures you see in newspapers, magazines, galleries, libraries, and homes. Not only will you become aware of the trends in art, and keep up with what is happening in the art world, but you will be learning to see.

Copying and Originality

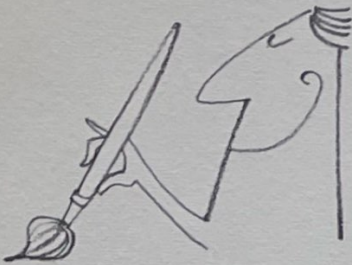
Naturally you want to develop your originality as soon as possible. Mastering the principles of art through study and practice will help you develop this ability to give complete and effective expression to your own ideas. These principles are presented in each of the exercises and assignments you will be asked to do. In doing these exercises and assignments, particularly in the beginning, you will often find yourself copying work presented in the lesson texts. Do not get the notion that you are losing or destroying your originality by doing this. The copy work you will be required to do will help you develop your control and learn how to handle the tools of the artist's trade as well as

learn the principles of drawing and picture construction by practicing on examples in which these principles are correctly applied. As you study and practice always try to see these underlying principles and apply them in your own work. Later on we will want and expect you to create original work based on these principles that you will be learning as you go along.

The Value of Experimenting

Throughout the art course you are now starting, we suggest that you experiment. We suggest that you try different techniques and different media. One reason for all of the emphasis on experimenting is because we want you to fully realize that the examples shown in the textbook are not the only ways to do the job. We want you to go beyond just copying the drawings and photographs in the textbooks. For example, when we show some textures that can be done with pencils, you should try to produce other textures of your own. After drawing a tree the way it is shown in the textbook, go out and look at trees in your area and experiment by drawing them in different ways.

Such experimenting will allow you to become more familiar with the versatility and limitations of your art tools, and will also help you to become a more capable artist. The more you experiment and develop your ability, the better you will be able to put on paper what you want to. This ability in turn will make your work better and more in demand by art buyers.



You Can Learn by "Home Study"

Thousands of persons throughout the United States have been pleased with the home study method of learning art. Some of them were a little doubtful at the beginning about whether or not they could learn to draw or paint at home when their instructors were so far away. But, they found that they were getting as much personal attention as if they were attending resident classes in art. They have been amazed by their rapid progress.

In the months ahead, I know you will join them in their satisfaction. You can progress at your own rate. You can study at home, practice at home, and then send your finished assignments to the school. Your instructor will spend as much time as is necessary to help you find ways to improve upon what you have done.

Art is not the only subject that people study via the home study or correspondence method. Already there are *over 10 million alumni* of home study schools. People study everything from law to accounting, and electronics to upholstery through correspondence schools. Many universities offer correspondence courses, too. Every year, more students are enrolling in home study schools. In fact, for several years now more students enrolled in home study schools than enrolled as freshmen in all of the colleges and universities in the United States. Yes, more and more people are now aware of the fact that they can learn effectively through home study.

Home study is actually world-wide. In Russia, one out of every four Soviet students earns his college degree completely by correspondence study. Japan has an active home study system and Sweden has over a hundred thousand students enrolled annually in home study courses. Teaching by mail started approximately 100 years ago in England, and has continually grown. Now, in the United States over two million men and women are learning new trades, crafts, hobbies and academic subjects by mail.

As you begin your instruction you will be pleased by the carefully written textbooks, the multitude of reproductions, the careful explanations of how to do certain things, the drawings your instructor returns to you, and the suggestions he gives you for improving your work. You will like the rapid improvement you make as you study, practice, submit lesson work, make corrections, and practice some more. We want to commend you on your ambition and the decision to develop your art talent. Through home study, your ambition can carry you as far as you want to go.

Submitting Your Lesson Work

What to Send

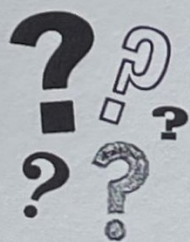
When sending in your assignment work for grading *do not* include textbooks or other instructional material. This material is for your use—keep it for reference. *Send only the assignment work asked for. Do not send your practice work.* Send *all* the assignment work for each lesson at one time. After sending us a lesson, go on to the next lesson. You can work on this while the drawings for the previous lesson are being graded and returned to you—which will always be done as promptly as possible.

Identification

Identification labels or places for your name, address, student number and date are supplied for all of the assignment work you send in to the school. Be sure to use them. Fill them in completely with your name, address, *student number* and date. This is important. Without this information we don't know who the drawings belong to and who to give credit to for them. Before sending your lesson work in check to make certain that your identification has been placed on the back of *each* drawing.

Saving Postage Cost

If you write personal notes or instructions on your lesson work then you will have to pay First-Class postage on the package. If you identify your drawings on the back, but put no personal notes, you can still send your packages by the lower Third-Class or Parcel-Post rates. Send letters separately, or attached to the outside of your lesson envelope and with the regular First-Class postage on the letter envelope.



Questions

If you have any questions about your studies, write to the school. We are always glad to do anything we can to help you. When writing for help, always be *specific*—be sure to give us *all* of the information we will need to answer your question and help you. If your question involves an illustration or a remark in the lesson text be sure to give us the page number, the paragraph or sentence involved in your question or the page and illustration involved so that we will know *for sure* what you are talking about. If you fail to do this, it may be necessary for us to write to you for this information before we can answer your question. Obviously you will save a lot of time if you make your question clear the first time.

To avoid confusion, always be sure to give your name and *student number* whenever writing to the school for any reason.

If you will follow these suggestions we will be able to give you the most efficient service.

When Your Lesson Work is Returned

We want you to be successful. As a result there are two types of suggestions your work should have. First, are the suggestions that you make to yourself. As you practice and as you prepare final drawings to send to the school, you should never be completely satisfied with your work. Of course, you can be pleased that you are doing as well as you are, but always look at your art work with a critical eye trying to see how you can improve it.

The second type of suggestions your work should have is the conscientious attention of professional artist-instructors at the School. Not only are they experts in their fields, but their job is to give you suggestions as to which areas of your work need improvement. When your instructor makes comments on your work, don't think that he is just trying to tear your work apart. Remember, he gives suggestions in a friendly spirit. He is trying to help you. He is analyzing your work, trying to point out where you can improve and how you can do it. It may be a little hard to take at times but, as we mentioned before, every person is bound to make mistakes while still learning. Always keep in mind . . . you are studying art to learn how to do it right. The only way you can do that is by learning what your mistakes are and finding out how to correct them.

Always read your instructor's letters and comments thoroughly. Study them and try to understand exactly what he means and how he is trying to help you by making suggestions.

A little practice as soon as you get a lesson back and while the instruction is fresh in your mind is an excellent idea.

Grading

For measuring and recording your ability and progress we will grade your lesson assignments on the following scale:

- A. Excellent
- B. Good
- C. Average
- D. Below Average
- F. Failing

A plus (+) following any letter means the grade is raised towards the next higher grade, a minus (—) means it has been lowered towards the next lower grade.

Grading student work is always a challenge to your instructors. It would be easy to give every student an "A" on each drawing he submitted and tell the student that he is doing excellent work. Most students would be pleased. However, part of our job is to help you learn to evaluate your own art work. For this reason, we must be realistic in our grading. We would be unfair to you if we graded you higher than you actually deserve. And, yet, we try to remember in your early lesson work that you are just beginning your training. Thus, we do not expect quite as high quality of work from a beginning student as we do of a person who has progressed half way through the course. You can be sure that your instructors will try to judge your work fairly and accurately at all times.

Redrawing

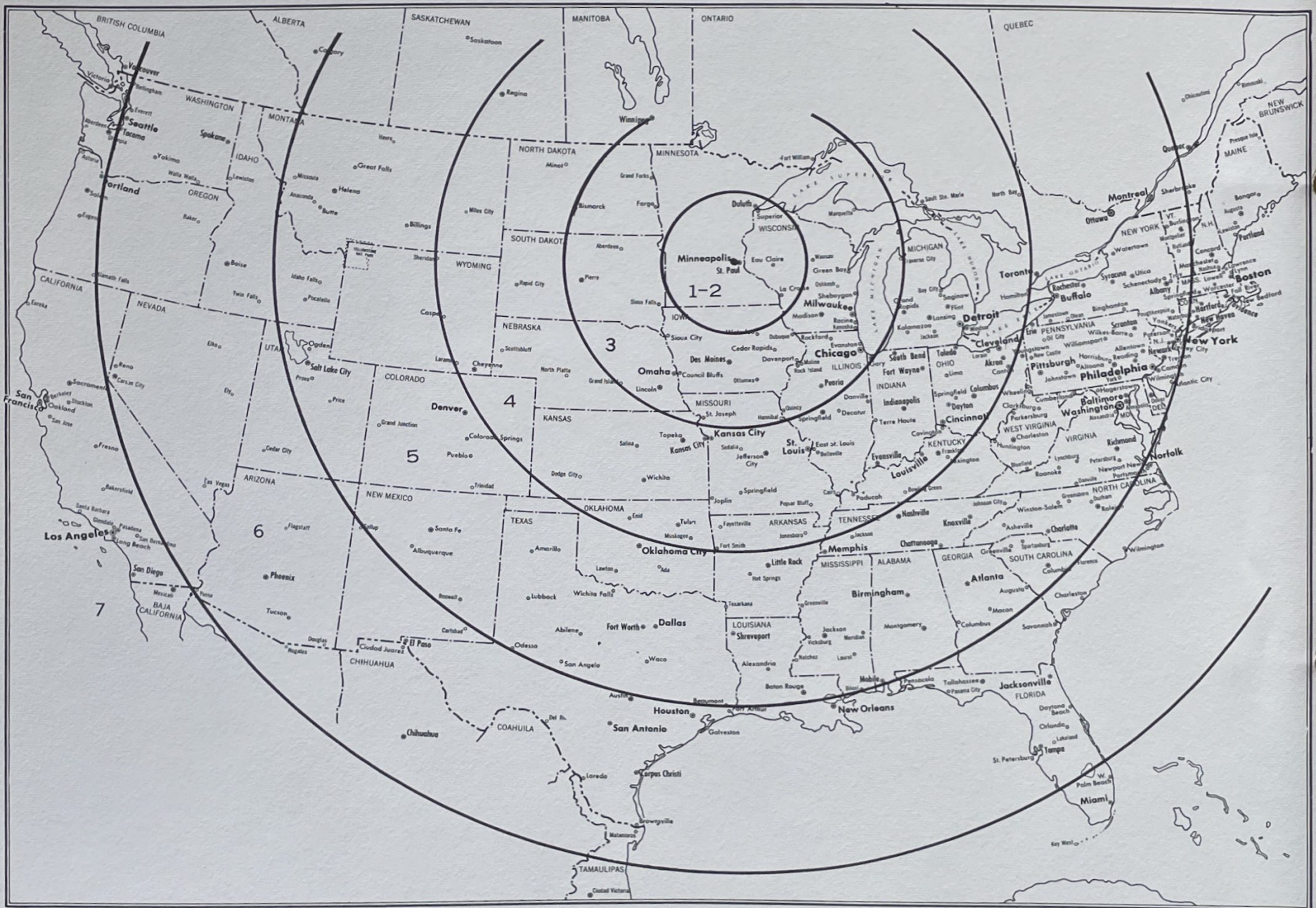
At times we may request that you do some drawings over again. Please bear in mind that we do this only for your best interest. When your instructor asks you to redraw assignment work it is because he feels that you are capable of doing better and he is giving you a chance to prove it rather than give you a lower grade than he thinks you can earn. Take a request to redraw as a note of encouragement. Do it over and do it *better*.

As You Start Out

Keep in mind the information and suggestions which you have just read. It will help you get the most out of your course, not just now at the beginning, but all the way through.

And, remember, if you are in doubt about anything as you go along, just write to the School. Never be afraid to ask questions.

Good luck!



This MAILING MAP will show you about how long it will take your lesson assignments to go to the school, be corrected, and be returned to you when you send them by third class mail. During much of this time, your lesson work will be traveling to Minneapolis and back. Only a few days are needed to process your lessons at the school.

TO USE THE MAP:

1. Find your own location and zone on the map. The large numbers shown on the map are the zone numbers. So, if you live in Milwaukee, Chicago, or Omaha, you are in Zone 3.

But, if you live in San Antonio, Phoenix, or Spokane, you are in Zone 6.

2. The approximate number of days it will take your lesson work to return, after you mail it to the school depends upon the zone you live in. The times for each zone are as follows: Zones 1 and 2 = 8 days; Zone 3 = 9 days; Zone 4 = 10 days; Zone 5 = 11 days; Zone 6 = 12 days; Zone 7 = 14 days. During this time, you can begin your study and practice on the next lesson.

Basic Tools & Materials— Their Care and Use

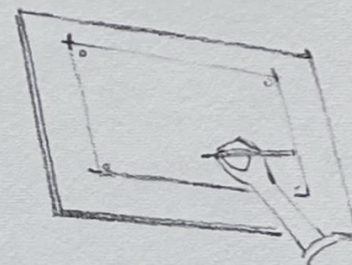
The Drawing Board

Your drawing board is the kind most artists use in their work. It serves as a rigid, rectangular, clean, perfectly flat working surface. For use, prop it up at whatever angle is convenient for you.

Use your drawing board for drawing purposes only; don't cut or pound on it. Its surface should be kept smooth and even. Avoid exposing it to extreme temperatures and humidity. Keep it clean. It is a good idea to cover it with a layer or two of paper. Heavy brown wrapping paper is good. It keeps the board in better shape and is easily cleaned by merely changing the paper.

Don't cover the left edge of the board where your T-square rides: that would tend to destroy the accuracy of your T-square alignment.

Try to avoid putting thumbtacks in the central part of the drawing board—the resulting holes can cause trouble for you later on by destroying the smooth working surface. It is a good idea to use masking tape instead of thumbtacks for mounting drawing paper on the board.

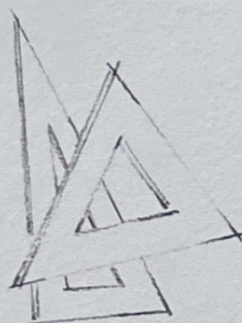
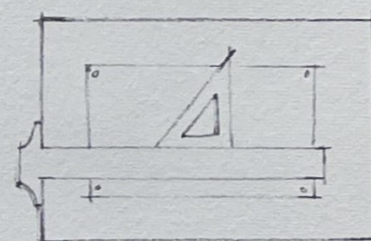


T-Square

The T-square is the artist's standard instrument for drawing horizontal and (with the triangle) vertical lines. It is always used *only* on the left side of the drawing board. Boards are rarely if ever perfectly square, so that using the T-square on more than one edge might put your work "out of square".

When using the T-square always be sure that the "head" or "cross-piece" is butted flush against the edge of the drawing board and held securely in place while lines are being drawn. This will insure that all lines are accurate and parallel.

Handle your T-square with care so that it does not become warped or damaged. The head and blade must remain securely fastened together since any change of their right-angle alignment or any looseness will destroy its accuracy.



The Triangle

Use the triangle *resting squarely on the T-square* for drawing vertical lines. The accompanying illustration shows paper mounted on the drawing board and the T-square and triangle in position for drawing true horizontal and vertical lines.

Compass

The compass is a valuable tool for an artist. In fact, most studios are equipped with at least one compass because it helps the artist work with greater speed and accuracy. Once you learn to handle your compass you'll also find it a valuable "helper".

As you can see, a short pencil fits into one "leg" of the ordinary compass, while the other "leg" has a sharp metal point. Before you use a compass, you should be sure that the pencil has a sharp point and that it is clamped tight so it won't slip.

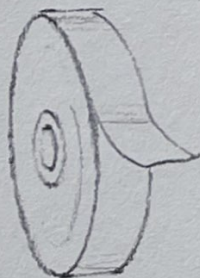
To draw a perfect circle you will have to hold the compass upright and spin it between your fingers. Hold the sharp center point down enough to



keep it from slipping, but don't press down so hard that the "legs" spread (make uneven circles) or so hard that the center point "chews-up" the paper.

The compass can also be used as a divider for transferring dimensions from one piece of work to another—without using a ruler. To use your compass this way, just set the width between the pencil and the metal point to the dimension you wish to transfer—then, use this distance (between the pencil and the point) to mark your second piece of work. Keep your compass handy; you'll be using it in your own art career.

Masking Tape

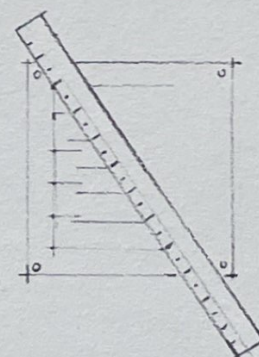


This is a tan colored, paper-backed tape of the contact variety (not needing to be wetted) which is very useful in the studio. It derives its name from its use in masking off the borders of pictures while they are being drawn or painted so that the edges of the picture are clean and sharp when the tape is removed. It is also used in mounting pictures for matting and framing and is preferable to thumbtacks for mounting your paper or illustration board on your drawing board in order to avoid having the smooth surface of your drawing board destroyed by tack holes. Masking tape comes in $\frac{1}{2}$ ", $\frac{3}{4}$ ", 1" and $1\frac{1}{2}$ " widths and will serve many additional purposes around the studio.

Use of the Ruler

Many students ask if lines should be drawn with the ruler. In the beginning all actual drawing should be freehand. The ruler should be used only for measuring margins, drawing borders, making measurements for centering drawings, etc.

Space Division with the Ruler. Dividing an area into equal parts can be done quickly with this short cut method: Lay your ruler at an angle over the given space with a measurement that gives you the number of divisions you want. For example—to divide a 5 inch space into six equal parts, place the ruler diagonally with the zero on one edge of the space and the 6 inch mark on the opposite edge. Mark off the space at each inch mark of the ruler and draw parallel lines through these points using your T-square. Obviously your paper must be fastened down and lined up with your T-square so that the line divisions will be accurate and parallel.



Paper

There are many different types of paper. When you are first learning different paper stock, weights, trade names, etc., it seems as if there is no end to the list. We don't expect you to be a walking dictionary on the subject of paper. But, if you are going to be successful, you do need some general information to help you select the right paper for your artwork. This knowledge marks the difference between the amateur who uses anything handy, and the trained artist who selects the best paper for the requirements of each job. The ability to pick the right paper will often make the difference between putting your picture in a frame or in a waste basket!

When you first meet a new paper you should get "the feel" of it by actually running your fingers over its surface. Some paper will be rough, some smooth, and some will actually feel slippery. The paper with a rough, bumpy surface is said to have a "tooth". This kind of paper works very well for pencil, charcoal and crayon drawings. Also, watercolors are often done on paper with a rough textured finish. Such paper, however, would not work well for a detailed drawing done with a pen and ink. A pen point would catch and stick making a "sloppy", ragged line. For pen and ink drawing, a smooth paper like Plate Bristol would be better. The term *plate* means that the surface of the Bristol paper is smooth. On the other hand, *Kid* Bristol has a surface with more "tooth".

When buying and using paper you will also hear the terms "hot press" and "cold press", two more ways of indicating the quality of the paper's surface. "Hot press" paper is smoother, while "cold press" has a medium rough finish.

To indicate the thickness (weight) of paper, the term “ply” is used along with a grading number. The paper is heavier and thicker as the grading number gets larger. For example, 5-ply paper is heavier than 2-ply. There are times when a heavy weight paper is necessary if you want a professional looking piece of art. This is especially true when doing wash renderings or watercolors. Here, extra weight is needed to keep the paper from buckling or sagging. When a brush and ink technique is used, you again need extra weight to keep the paper from stretching when wetted by the ink. This may call for laminated paper or illustration board, both of which get their thickness from having many sheets glued and pressed together into one strong “board”.

Study the different effects of a pen and a pencil on a brown paper bag, a blotter, paper toweling, a sheet from the daily newspaper, wax paper, typing paper, wrapping paper, or any sheet of scratch paper. Your pen and pencil lines will be different on each type of paper, depending on how absorbent, or how textured or how heavy each sheet is. And this knowledge will be helpful when you buy “good paper” for that special picture, the one that is going to be framed or reproduced.

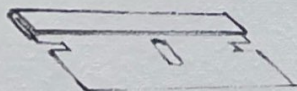


Hot Weather Drawing

To keep hands from sticking to the paper, smearing the work, etc., use a clean sheet of cheap scratch paper between your drawing hand and the work. In fact, this is a good idea anytime to keep work from getting smudged. If your hand sticks to the paper, sprinkle a little powder on the surface of the paper.

Cutting Tips

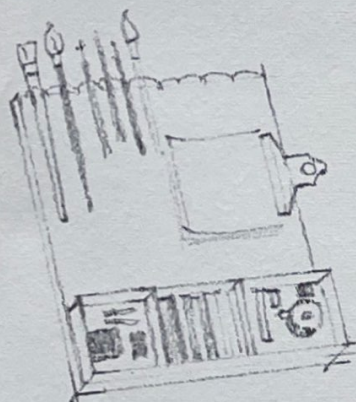
The single edge razor blade is your handiest all-around cutting tool. Never use the double-edged kind; the blades are too thin to cut a reliable straight line, and are too dangerous. In cutting illustration board you will get the best results holding the blade at a fairly steep angle to the board—but just the opposite is true with thin or medium-thick papers. For these, keep the edge of the blade at a fairly flat angle to the paper, otherwise the corner of the blade is liable to tear the paper, especially if the blade is at all dull. To secure a clean, straight cut, always use a metal straight-edge as a guide.



The Finder Board

You'll discover as you accumulate more and more pencils, pens, pastels and whatnot that you spend quite a bit of time every day rummaging, trying to find the pencil, the pen or the brush you want to use . . . and it will usually be the last thing you can locate! If you are ambitious, the solution to this problem is a “finder board”.

It's like those handy, “place-for-everything” boards you've seen in well-ordered workshops. On it you can have spiral wire holders or clips for brushes, pencils, pen-holders, compartments for pastels, pen-points, etc. Label each space so each item goes back where it belongs. A few hours spent in designing and building a “finder board” will save you countless hours thereafter.



Setting Up a Studio

Every artist would like to have his own studio and, if possible, it is of course ideal to have a special place strictly for your art work. It is, however, by no means essential. It is what you do that counts, not where you do it. And plenty of good work gets done on the dining room table after the supper dishes are cleared away.

If you do want to set up your own studio though, it need not be large or fancy. Even a small space can be practical and efficient if thoughtfully arranged. Too many amateurs tend to get carried away with fantastic dreams of studios that look more like Hollywood movie sets than anything a real artist could or would actually work in. Even if he could turn such a studio into a reality the dreamer would probably find himself more overpowered than inspired by it.

What kind of a studio one can have depends on two things—how much room is available for it and how much money one can afford to spend on it. With these two restrictions in mind, let us take a look at two studio arrangements that are within reason. Perhaps you can find a few pointers that will help you set up your own working arrangement if you are fortunate enough to have space somewhere to turn into a permanent studio.

The Basic Studio

A work table and a chair to sit in—that is the core of any studio. If you can set up your table by a window which will give you natural light to work by, so much the better. And if the window happens to be one with a northern exposure, better yet.

A great to-do is sometimes made about having north lighting to work by. It is definitely the best, but not absolutely essential. The reason it is preferred is that a northern exposure gives you a steady, diffuse light that remains more or less constant throughout the day and is easy on the eyes because there are no drastic contrasts of bright light and heavy shadow from direct sunlight. However, if you cannot work with a north window and must set up by one that gets strong sunlight during any part of the day, then try to have some means of controlling the light. This may be accomplished to some extent with a window shade or venetian blind or a translucent curtain that will diffuse the light. Simpler yet—if you have room—just move your drawing table away from the window where the sunlight cannot fall directly on it and create harsh, shifting lights and shadows.

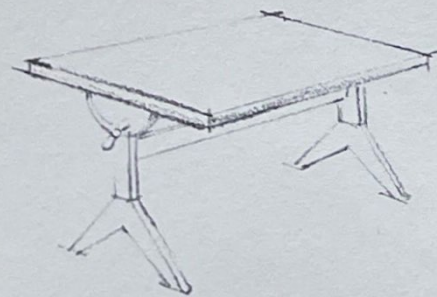
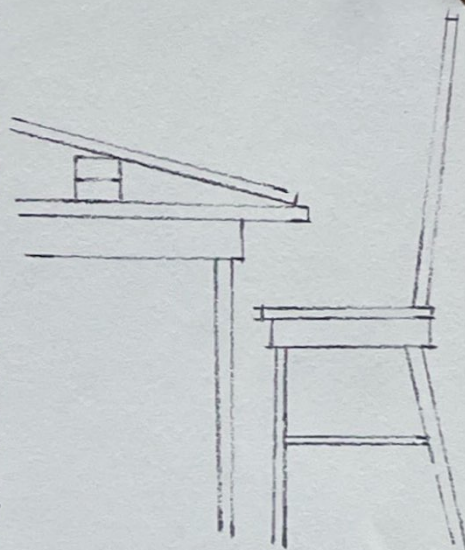
For night work you will need a good artificial light source. This should be arranged to fall slightly from one side rather than directly overhead . . . a bit from the left if you are right-handed, or a bit from the right if you are left-handed so that the resulting shadows from your drawing hand will not interfere with your seeing.

There is quite a bit of controversy about which type of artificial light is best, fluorescent or incandescent. Some artists prefer the cool light of the fluorescent tube and feel that incandescent light (regular bulb) is too yellow, especially for color work. This is largely a matter of preference and depends on what you are used to and what you have on hand or can afford in the way of new fixtures. The main thing is to have enough light, whichever kind it may be. In either case, the light should not be too bright and glaring and the fixture should either be well above eye-level or shielded with some kind of reflector so that it does not shine directly into your eyes.

Your work table can be any sort of table with a plain, flat top big enough to hold your drawing board with some room left over for arranging your pencils, brushes and so forth so they are handy for use. An old wooden kitchen table or a library table will work fine, and either usually has a drawer or two which is convenient for storing additional supplies.

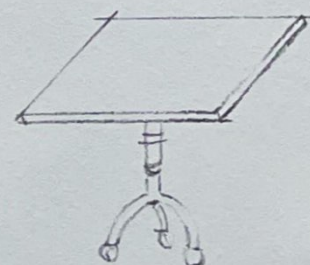
Prop your drawing board up at the angle you find most comfortable and convenient to work on. Books, bricks or other objects can be stacked beneath it for support or, for a few cents, you can easily design and build a simple stand to hold it at the angle you want.

If possible you might also have a book shelf or wall rack to hold further supplies and any reference books you might have. Add a comfortable straight back chair to sit in and you are ready to go.



Drawing Tables

Probably the most useful single improvement and the first one you are likely to want to make in your working arrangement is the purchase of a special drawing table. There are many sizes and styles, but the two basic types are the drafting table and the swivel-top. The advantage of a drawing table is that the entire top is an adjustable drawing board which can be raised, lowered and tilted to suit you perfectly. A good drawing table is a sound investment; choose it carefully and it will give you years of service.



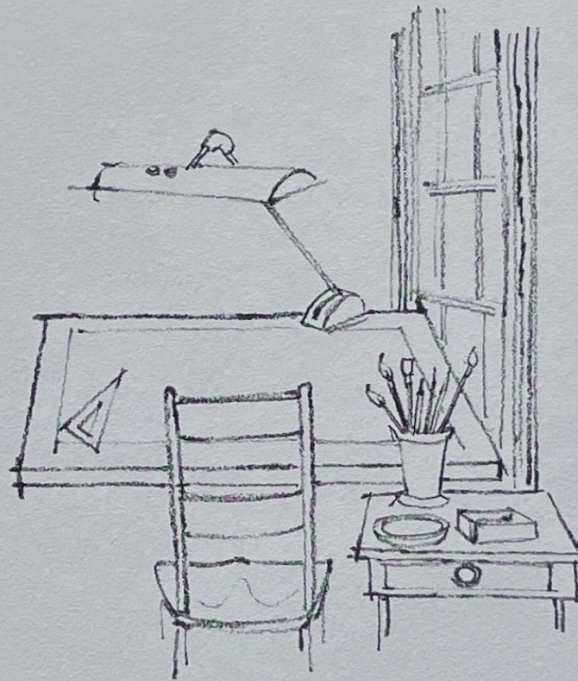
The Advanced Studio

If you have the space, the money and a real need for it you may eventually want to set up a more elaborate arrangement than the one described above.

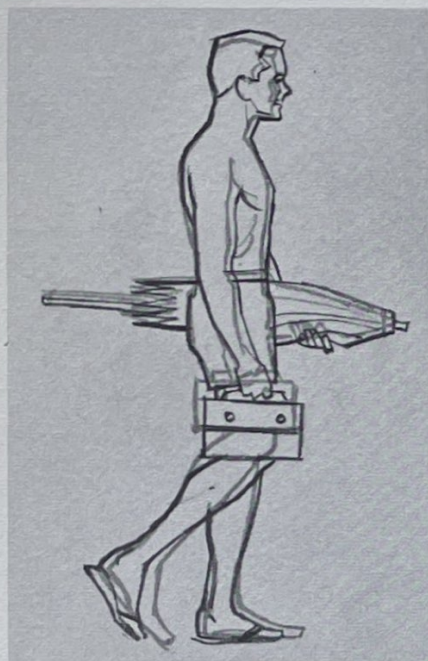
This would include a drawing table, a taboret (or small stand for holding materials and supplies), an adjustable lighting fixture and perhaps a filing cabinet to hold your clippings and other reference material.

A bulletin board mounted on the wall is handy for hanging examples of work or reference material that you may need to have in view yet out of the way while you are working.

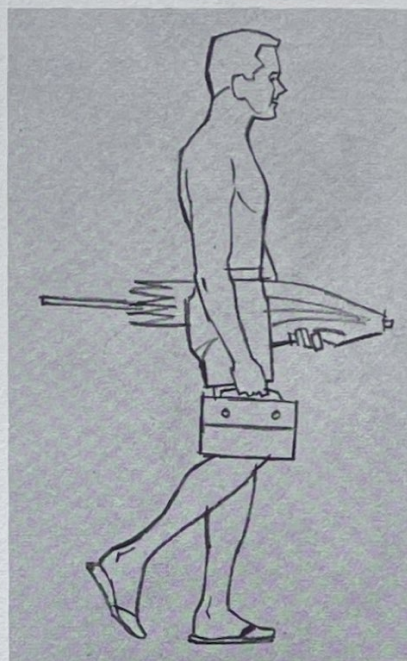
This would give you a good standard arrangement from which you could build according to your individual requirements.



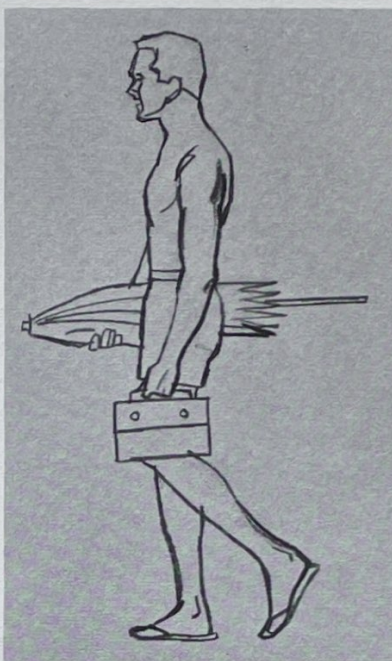
Tracing Paper— an Aid To Better Drawing



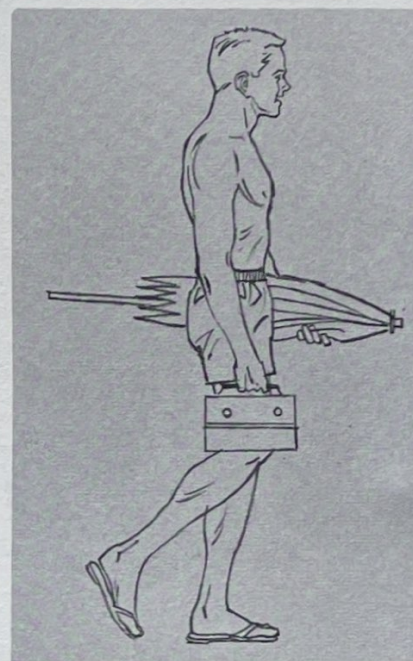
STEP 1



STEP 2



STEP 3



STEP 4

Have you ever used tracing paper to help you create better drawings? It is lightweight, inexpensive, easy to see through, and has many uses. If you have used it in your own art work, you know how much help it can be. If you haven't used it, give it a try. You'll probably be pleasantly surprised.

"Tracing" is a naughty word to many artists. Why don't they like the word? Because it isn't honest for artists to use tracing paper to "steal" from art work or photographic subjects. Yet, some artists *do* trace the outlines and details of the subject they admire and then render it in the medium and technique of their own choice. This form of plagiarism not only is dishonest, but leads the so-called artist into difficulties; with lawsuits or, more commonly, by becoming dependent upon 'copy' work to do art assignments. It can become an indispensable crutch. Learn to create your own art work.

However, tracing paper can help the honest artist to develop drawings that are much better than his first efforts. The demonstration on this page shows you how it can be done. It is really a fairly simple process and yet it will be very valuable for you. Try it on one of your own drawings. By following these four steps, develop one of your drawings into a better one. You, too, will become a regular user of tracing paper. You will find yourself using it often throughout your course and your career.

Step 1

Place a sheet of tracing paper over your drawing (or, if you don't have a drawing to work from, do a drawing on tracing paper and place a second sheet of tracing paper over it). Then,

try to improve upon your original drawing. The drawing shown here for step one was selected for simplicity. As you can see, the lines of the legs have been redrawn to show more action, the head has been made larger, and the feet were drawn smaller.

Step 2

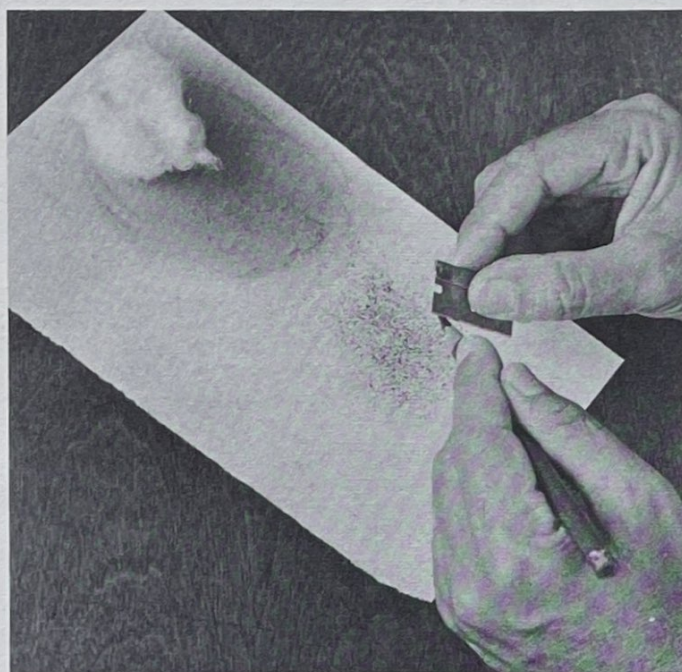
Move your tracing paper correction off of the first drawing and place it on a plain white surface so you can see it clearly without being confused by the lines of the old drawing. Now you can see whether or not you want to make other changes.

Step 3

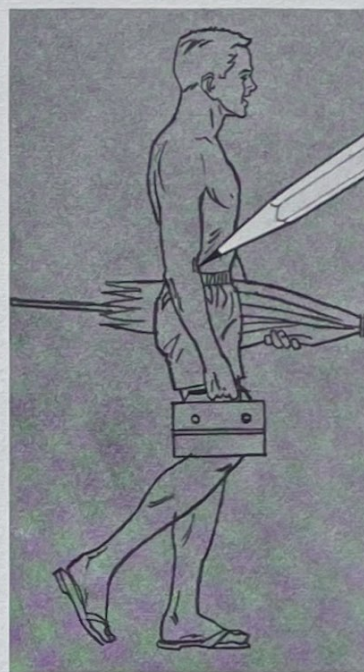
Turn your tracing paper over and examine your drawing again. Seeing the drawing in reverse lets you see where further improvement can be made. You will be surprised at how quickly you can spot weaknesses that you weren't able to see before. (This is a "trick" similar to the one painters use when they look at their work reflected in a mirror to spot weaknesses).

Step 4

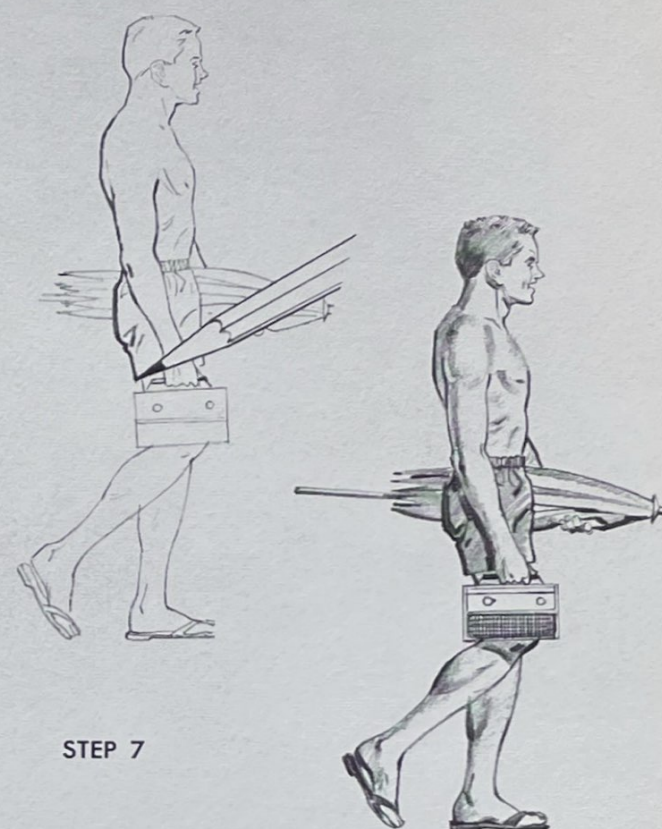
The last step involves the adding of final details before you are ready to transfer the art work onto the surface upon which your final art work will be done. If you still aren't satisfied with your drawing, you can place another piece of tracing paper over it and make still further improvements, before making the final transfer.



STEP 5



STEP 6



STEP 7

STEP 8

We have just discussed the advantages of using tracing paper for improving your drawing. However, in addition to making drawing problems simpler, tracing paper has the added advantage of being inexpensive. Many artists begin their art assignments by doing pencil sketches on tracing paper. Working this way, they don't have to worry about erasing and making changes. Such erasures frequently damage more expensive surfaces and make them unsuitable for final rendering. After erasures, ink may blot, wash may streak, and other mediums may react in equally unfavorable ways. You can see why most artists start their drawings on tracing paper and develop them to the point where they are ready for rendering before transferring them to the actual working surface they plan to use.

Using tracing paper also helps with another problem. An artist is often tempted to stop working on his outline drawing and start final rendering before completing the drawing problem. Usually this results in unsatisfactory work. If he has been working on expensive art material, and is then dissatisfied with his final work, he must either replace an expensive working surface, or give up without doing as good a job as he really should. If he is working on tracing paper, however, there is less chance of this happening.

On this page are drawings which show you how to transfer the final drawing from your tracing paper onto the surface upon which you plan to do your finished art work. This method will be valuable throughout your art course as well as later in your art career.

Step 5

This photograph shows how to make your own transfer sheet using a sharp knife or single-edge razor blade to scrape graphite powder from the lead of any soft pencil (wax base leads are not suitable). You should use lightweight paper such as newsprint or tracing paper. Rub the graphite powder into the paper with a ball of cotton, a rag or a kleenex tissue. Use enough graphite to cover the paper with an even, gray tone. This type of transfer sheet may be used over and over again.

Step 6

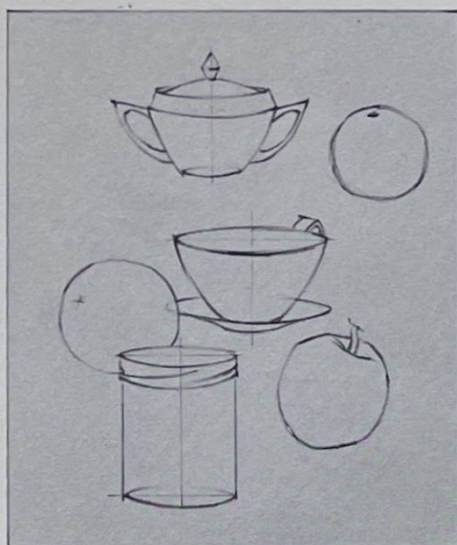
Carefully place your transfer sheet, graphite surface down, between the drawing to be transferred and the drawing paper. Then, using a pencil, trace your drawing using enough pressure to transfer it onto the drawing paper.

Step 7

Here is the drawing as it appears after transfer onto the drawing paper. Note that the lines appear weak and are being strengthened with a pencil.

Step 8

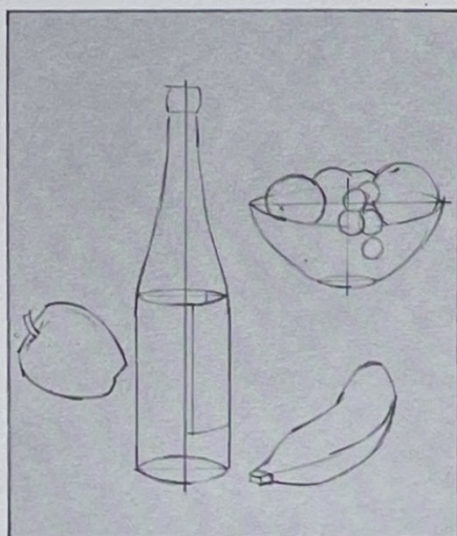
This is the final drawing, finished for the client. It is important for artists to know how to transfer drawings so why not try it RIGHT NOW? Have fun!



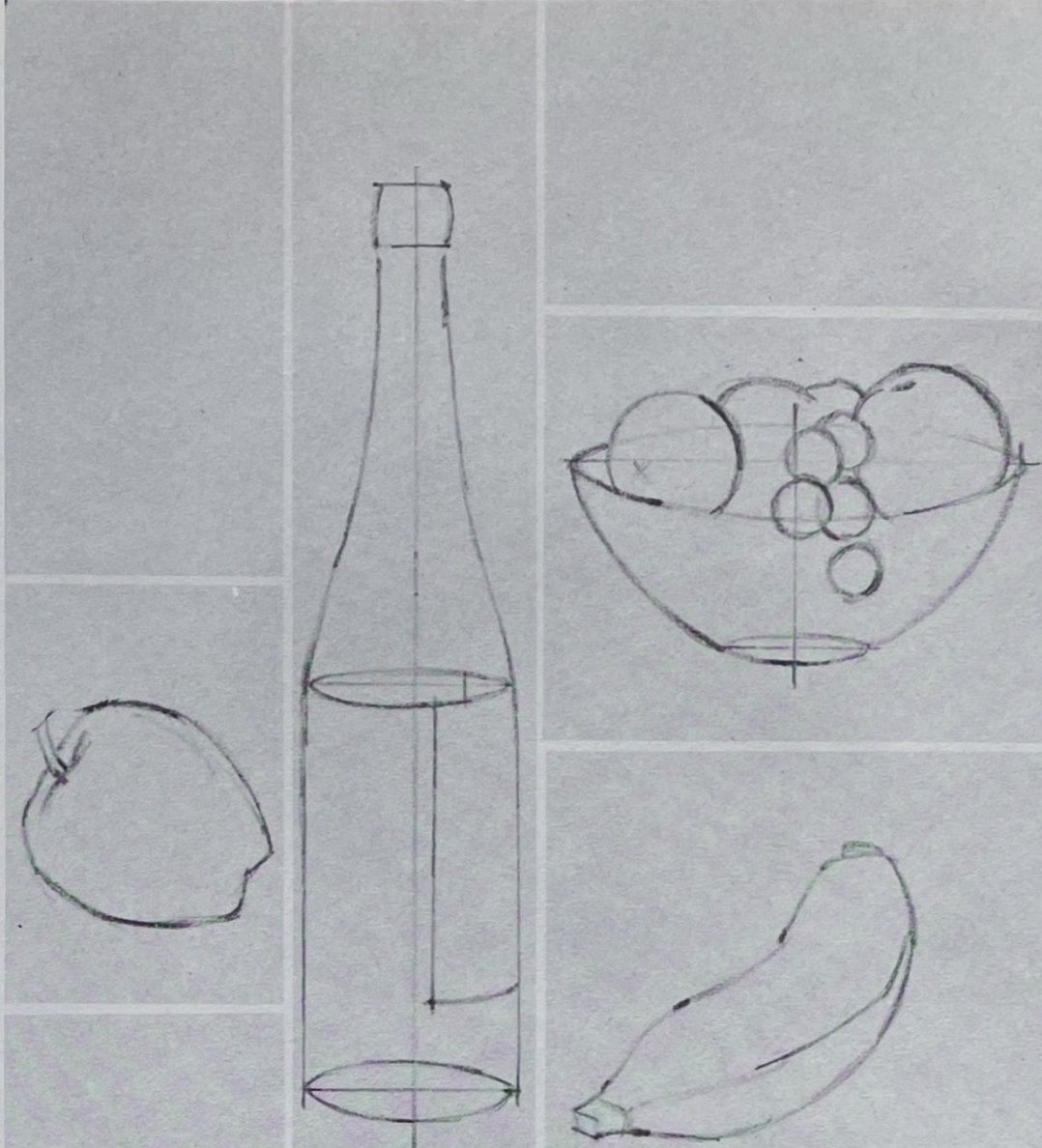
The objects in this sketch are similar in size and shape. This creates an uninteresting picture.



There are too many objects in this arrangement. It looks crowded.



The use of only four objects from the crowded arrangement creates an improvement, but better placement will tie them together, giving the picture unity.



Having decided upon the objects for his picture, the artist cut them apart.

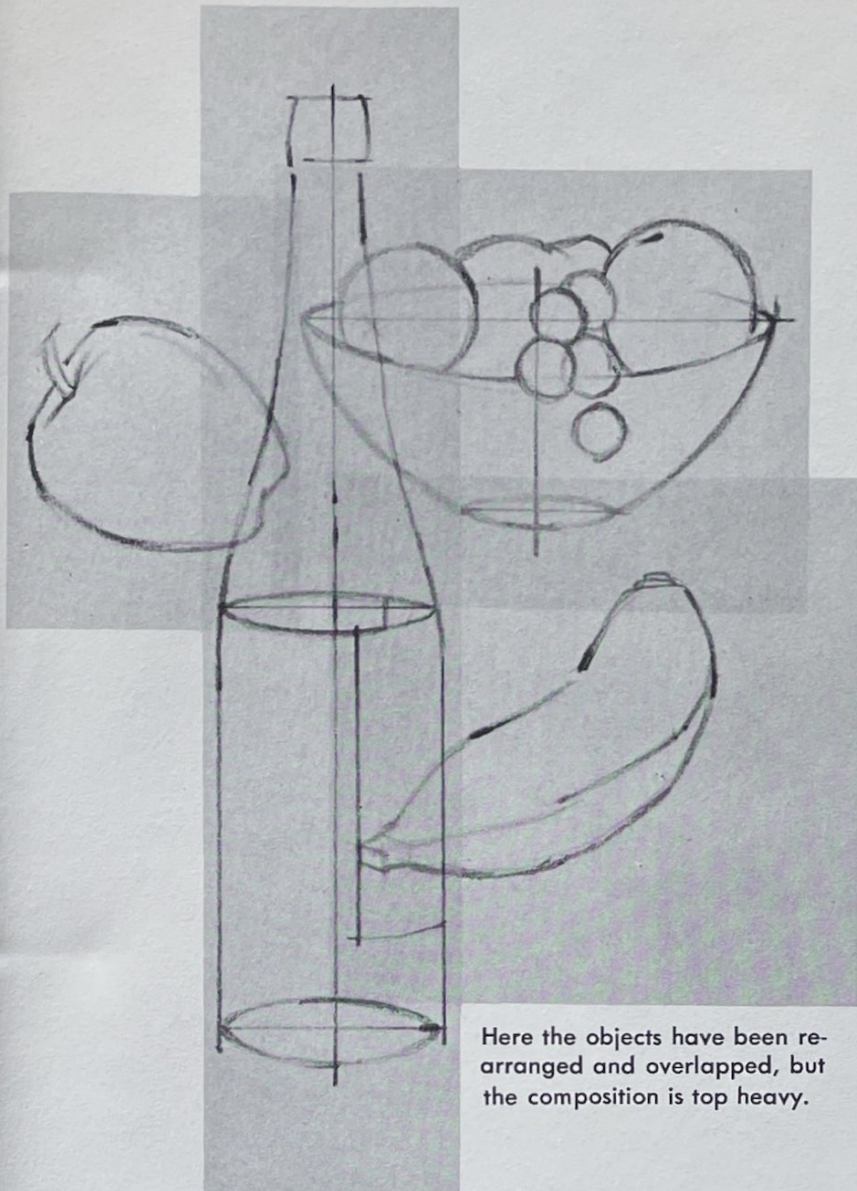
Arranging Your Picture with Tracing Paper

Whether you are interested in Advertising Art, Illustrating, Cartooning, or Painting, you will find this information to be valuable.

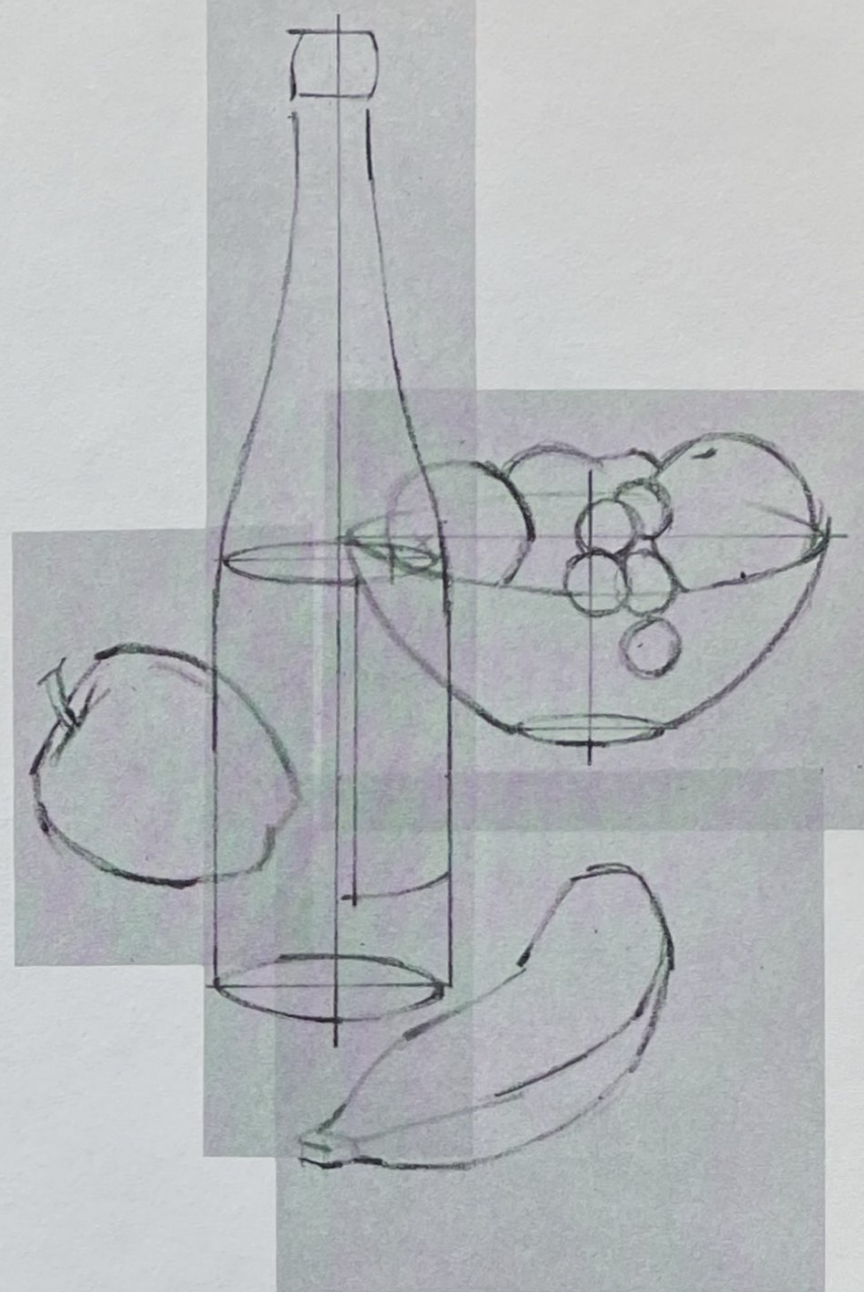
There will be many times when you create a drawing and then decide you want to move certain subjects around. If you have done your pencil drawing on tracing paper, the job is fairly simple. We've provided a series of demonstration drawings to show you how to use tracing paper to improve the arrangements of subjects in your picture.

Actually, this arranging of subject matter to create a picture is part of the problem of the "composition" of a picture. We will study composition in greater detail in a more advanced section of your course. However, even before you get to the study of composition, you will want to know this important use of tracing paper.

In this series of drawings, we have used a "still life" group of subjects, but we are sure you will see how the principles involved here could apply to any type of drawing: an advertising drawing of camping equipment; a book illus-



Here the objects have been re-arranged and overlapped, but the composition is top heavy.



Bringing the banana into the foreground and lowering the apple and bowl of fruit, creates a desirable arrangement.

tration showing an exciting rodeo or circus scene; a cartoon showing a group of boys pushing their old car over the crest of a steep hill; or a sketch of a landscape which will be completed in beautiful colors through the use of pastels, watercolors or oils. In any of these types of art, it is quite common to want to make changes in your drawing before you are completely satisfied.

On the opposite page are three small (thumbnail) sketches of objects found in most homes. Our artist did the top sketch to show how uninteresting a picture is if the objects portrayed are too similar in size and shape. The center sketch shows the common error of "crowding" a picture by using too many objects. The bottom sketch has a good variety of sizes and shapes, and is not too crowded. Our artist then drew each of the objects from the bottom sketch on tracing paper, spacing them far enough apart so he could cut them out with scissors. By cutting them apart, he was then able to experiment with various placements of the objects by merely shifting them higher or lower, to the right or left, and in front of or in back of other objects. As you can see, there are many arrangements possible with these four objects.

After some experimenting, the artist made a decision. This was the final arrangement he wanted. He then inserted a graphite transfer sheet under the separate drawings. Each subject was then transferred to his good drawing paper in exactly the same arrangement that he had selected. He was then ready to do the final rendering over the resulting light outline drawing. By following this method of arranging, the artist arrived at the arrangement of subjects that you see in the final rendering of the picture.

